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AMERICAN ART NEWS.

Vol. V. No 21.

NEW YORK, MARCH 9, 1907.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—Chamot collection Chinese art objects, to sale March 15 P. M. Paintings from collections of Judge S. L. Bronson of New Haven, Julius O. Frank of Milwaukee, and F. Marburg of Baltimore, until sale March 15 P. M.

Astor Library.—Exhibition of black and white and color plates from F. Hopkinson Smith's "Venice of Today." Plates from F. R. Martin's "History of Oriental Carpets Before 1800."

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Fine old engravings and art objects.

Brandus Galleries.—Paintings by the Barbizon artists.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents free on other days.

Canessa Galleries, Paris.—Antique works of Art.

C. J. Charles.—Works of art.

Clausen Galleries.—Paintings by Reynolds and Gifford Beal, March 4-16.

Collins Galleries.—XVIII. Century English and French oils, and charcoal drawings by Oscar Fehrer.

Durand-Ruel Galleries.—Pictures by Maxime Maufra, March 11-30.

Ehrich Galleries.—Portraits by masters of early schools, through March.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—K. J. Collins collection of old and modern English furniture, early English and French portraits, etc., March 11, 12 and 13.

Fishel, Adler and Schwartz.—Paintings by noted artists.

Gimpel and Wildenstein Galleries.—High class old paintings.

J. & S. Goldschmidt, Frankfurt.—High class Antiquities.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelaine, French furniture

Holland Art Galleries.—High class modern paintings. View in old Rome by G. Pannini.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Khayat Gallery.—Antique art objects.

Kleinberger Gallery, Paris.—Works of art.

Knoedler Galleries.—Exhibition of Turner's Liber Studiorum. Portraits by J. J. Shannon, March 1-16.

Leicester Galleries, London.—Landscapes by James Charles and Harold Speed. Drawings by Anton Mauve.

Lenox Library.—Prints by American artists.

Macbeth Galleries.—Portraits by Miss Ellen Emmet, March 11-25.

Metropolitan Museum.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

McClees Galleries, Philadelphia.—Exhibition of paintings by "The Ten American Painters," March 11-23.

Minassian Galleries, Paris.—Persian and Arabian objects for collection.

Montross Galleries.—John La Farge's "Wolf Charmer," March 11-16. Exhibition of "The Ten," March 19 to April 6.

Noé Galleries.—Watercolors by Walter L. Palmer, and "Shepherd and his Flock," by Jacque.

Oehme Galleries.—Paintings and water color drawings.

Powell Gallery.—Paintings by A. V. Churchill, March 4 to 16. Oils and

objects at galleries, March 16, 2.30 P. M.

Fifth Avenue Art Galleries.—546 Fifth Avenue.—K. J. Collins collection old and modern English furniture, early English and French portraits, etc.

Mr. Roger E. Fry, of the Metropolitan Museum, who was to have returned from Europe, where he went last November, has been detained in London by the illness of Mrs. Fry. His return to New York is now indef-



GIRL AT THE COTTAGE DOOR

By R. Westall

In K. J. Collins Collection

water colors by Miss Amy Cross, March 19.

Pratt Institute.—Pictures by Jules Guerin, March 6-30.

Ralston Galleries.—Works of Art.

Sivadjian Galleries, Paris.—Genuine antiques, marbles, bronzes, jewels and potteries.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Williams (Max) Gallery.—Special sale old and modern prints, etchings and oils.

SALES.

American Art Galleries.—Bronson, Frank and Marburg pictures at Mendelssohn Hall, March 15, 8.30 P. M. Chamot collection Chinese art

inite, as he will await in London the coming visit of a leading officer of the Museum.

Mr. Richard M. Brooke and Miss Leila Mechlin, of Washington, respectively Art Director and Assistant of the Jamestown Exposition, were in New York this week looking over the studios and galleries for pictures for the Art Gallery at the Exposition. Miss Mechlin is devoting herself more especially to the securing of sculpture. As has been stated, an appropriation of \$10,000 for the arranging and management of an art department has been voted by the Exposition management, and it is purposed to devote this sum to the securing of a representative display of modern American pictures and sculptures.

The Fine Arts exhibition at the Exposition will consist of about two hundred carefully selected paintings and a small number of choice works in sculpture by modern American artists. There will be four moderate-sized galleries and an enclosed court provided for the purpose in a building constructed of brick, concrete and steel, well designed and absolutely fire proof.

Owing to the limitation of time and space the possibility of assembling an exhibition of work in all methods and open to all exhibitors is precluded, but in order to give all would-be contributors fair opportunity an effort will be made to see such works as artists may desire to submit at any central point in New York, Philadelphia, Boston and Washington. In every instance the works will be selected and invited, but the hanging and arrangement will be under the direction of the following committee: Messrs. E. C. Tarbell, Robert Vonnoh, Hugh H. Breckenridge and H. C. Macdonald.

The exposition will open April 26 and close November 30. The purpose of the directors is to make the exhibitions illustrative of our national progress in the fine arts—to include works by such men as Messrs. Wyant, Homer Martin and George Fuller, and with these to assemble the most successful productions of the representative living American artists. Both the artists and the collectors already applied to have responded generously and there is fair reason to anticipate success.

Raimundo Madrazo, the noted Spanish painter, who arrived in New York from abroad last Autumn and who has, through Messrs. Scott & Fowles, of 295 Fifth avenue, painted several portraits, has gone to Washington to paint a portrait of Hon. Elihu Root, Secretary of State.

Joseph G. Cannon, speaker of the House, has had his portrait painted on a commission given to Harry Franklin Waltman by John W. Gates. The painting, which is an excellent likeness, is on view in Knoedler's Galleries.

Mr. J. P. Morgan is planning to convert into a garden part of the Madison Avenue block front adjoining his residence, at the northeast corner of Thirty-sixth Street. The changes will involve the demolition of the Dodge house, which stands in the middle of the block front, and which, together with the Stokes house, on the Thirty-seventh Street corner, was bought by Mr. Morgan two or three years ago. Mr. Morgan's chief object in making the change is to provide an opening through which his library and art gallery, on Thirty-sixth Street, at the rear of his residence, will be visible from Madison Avenue.

Mrs. Hannah A. Currier is to give her fortune of \$1,000,000 for the establishment of a gallery of art in Manchester, N. H. The estate will be left with trustees she has already named. With this large sum it is expected that the gallery will be the largest in New England and will compare favorably with the most extensive and elaborate in the country. Mrs. Currier is over 80 years old.

IN THE ART SCHOOLS.

An exhibition of work by the pupils of the Art Students' League Country Summer School under Birge Harrison, at Woodstock, N. Y., has been on view in the rooms of the League 215 West 57th street all the week.

The character of the work is high and much credit is due the pupils and the instructor. The prize picture by John F. Carlson, and two others by him are the best shown, but the work of the following persons is also excellent: Mr. Goltz, J. Paul Burnham, Andrew Dashberg and Edith W. Morrell, Mary Riley and Selma Moeller.

Kenyon Cox gave the last lecture of the course on anatomy on February 28.

A scholarship competition, open to all art students in the United States, with the exception of those in New York City, will be held at the Art Students' League of New York on April 26. Ten scholarships will be awarded for the best work shown, whether from life, antique, portrait, illustration or composition. If in the opinion of the jury the work merits it, more than ten scholarships will be awarded. The jury will consist of the instructors of the League.

These scholarships will entitle the holder to free tuition in any two classes of the Art Students' League during the winter term of 1907-08, and are equivalent to the payment of \$100 tuition. Work should be forwarded so as to reach the League not later than Saturday, April 20. All art students interested in this are invited to enter the competition. All work should be sent express or postage paid, addressed for scholarship competition, Art Students' League of N. Y.

H. Nonnemaker, a student in the Academy of Design Schools, leaves soon, to sail before the mast in order to study. Mr. Nonnemaker came to New York the early part of last summer from Chicago, where he had been a pupil in the Art Institute.

The Illustration Class under Charles Louis Hinton will receive its criticisms on Wednesdays and Saturdays instead of Tuesdays and Fridays on account of important work to be looked after on these days by Mr. Hinton.

The Academy has received from Louis Loeb one of his canvases as his diploma-picture on his election as an Academician.

The large number of prints, engravings and portraits of the Associates have been rearranged and catalogued.

Irving R. Wiles has borrowed his portrait of Henry Wolf, the wood-engraver to be sent to one of the exhibitions outside of New York.

Mrs. James A. Roosevelt has given a scholarship of \$50 to the New York School of Applied Design for Women, 200 West 23rd street. Col. Henry B. Wilson has given a second scholarship of \$50. Mr. Arthur M. Wiatt has given \$100 toward the building fund.

Miss Mary B. Coggeshall and Miss Jane L. McCoy have each received a "mention" from the Beaux Arts Society in this country on two archeological problems for the decoration of the stern of a XV. century vessel. Miss Charlotte P. McCoy has sold two wall paper designs to Robert Graves & Co.

Mrs. Charles R. Flint has presented the school with a reproduction of a section of the Alhambra and Miss Janvier Le Duc has given twelve chairs. The building fund has been augmented by an anonymous gift of \$15,000.

In the gallery of the New York School of Art are shown two interest-

ing portraits by Percy Bewley, a talented member of the portrait class. One is a portrait of a fellow student, Frank Ashford, and the other one of himself.

At the regular meeting of the Art Students' Club of Cooper Union held on February 27; the officers of the previous year were unanimously re-elected.

The Art Students' Club will hold its fourth annual exhibition and sale from April 11 to 13 at the "Pen and Brush Club," No. 30 West 24th street, open to all members of the club and school. The work shown will include portraits, landscapes, pastels, miniatures, illustrations, modelling in relief, etching, compositions, design and all kinds of metal, leather and woodwork, employing only original designs. There will be a jury of two or more artists.

Great interest is displayed in the prizes of \$10 and \$5 offered to the miniature class by Mrs. John E. Parsons, for two miniature buttons ornamented with heads done from a model. The competition will close May 30. In the "General Drawing Class" a prize of \$10 will be awarded for the set of drawings by any student that may seem to the jury the most meritorious, application and progress shown, as well as quality of work being taken into consideration. To the "Illustration Class" a prize of \$10 and a second prize of \$5 are offered by Miss Morgan for the best illustration for front page of a magazine. Competition will close on May 3.

To all the students of the school prizes of \$30 and \$25 have been offered for best panel of a screen, in memory of Miss Ethel Crane. Competition will close May 1.

CHICAGO.

The thirteenth annual exhibition of the works of the Students' League, which opened March 1 in the Art Institute, is one of merit. Landscapes predominate, and 165 works are shown, including oils, water color sketches, pencil drawings and book plates. The first prize in oils was awarded to Charles A. Wilimonsky for a landscape, "Along the Kalamazoo," and the first prize in water color to Mary L. Ferris, for her painting "Field of Bouncing Bet."

Good work is shown by Jesse Arms, Mattie E. Akeley, Anita Willets Burnham, Ada Belle Champlain, Alice Cleaver, Chas. W. Dahlgreen, Olive Ellsworth, Rubey S. Ferris, Florence Slocum Hall, Bertram Hartman, Hattie Champlin Hyde, Louis Ritman and Mordecai Rosenberg.

The seventh photographic salon, under the management of the Chicago Camera Club is a success. The Federation of Photographic Societies has made a special effort this season in behalf of artistic pictorial photography, with the result that nearly 300 frames are shown. Much good work has come from England, Scotland, Canada, Italy and France, while the best native work covers a wide field from New York to the Northwest. While no prizes are offered, the Federation purchases three pictures at double the catalogue prices. The three pictures chosen by the jury are "Decorative Portrait," by Sara Holm, Chicago; "Maid of the Frontier," by Louis Fleckenstein, Fribault, Minn., and "Capitol by Night," by J. H. Tarbell, Washington.

An interesting loan exhibition of sixteen modern masters, belonging to Mr. Frank G. Logan, has been installed in a gallery of the south wing of the Institute.

In the various Institute galleries there are now a special exhibition of California landscapes by William Wendt, formerly of this city; 33 water colors, by F. Hopkinson Smith, and a collection of water colors by C. E. Brittan.

NEW ORLEANS.

Twenty-three oils by Charles Wellington Boyle, a Louisianan, who has devoted his talent mostly to the painting of Louisiana landscape, have recently been exhibited at a local gallery here. These paintings were the result of a summer spent in the most beautiful and poetic part of Louisiana—The Teche—and the intimate knowledge and pure love of Louisiana landscape are rendered with all the charm and poetry of the Acadian country, a charm and poetry unsuspected by those who have not been there, and irresistible to those who have. One of the most delightful of the pictures shows some old Acadian cottages on Weeks Island—a remnant of the past—and one that in any case would be interesting, even in a historic way.

To mention a few of the lovely "Early morning at Weeks Island"—with its great oak only partly showing and its interminable prairie gracefully cut by the serpentine line of the bayou and bathed in a delicate light of early morning.

Then also Sigurs' plantation on the Bayou Teche—a winter afternoon at Chatawa, and the winter evening at Lewisburg are especially charming. A view of these pictures is a great pleasure to those who know of the beauty of southern Louisiana and certainly ought to show to those who don't dream of it, its pictorial and poetic possibilities.

PHILADELPHIA.

At the last judgment of the "Concours" of the New York Society of Beaux Arts Architects, the Pennsylvania Academy Atelier received the following awards: Class A, plan problem—1st medal, Mr. Cope; 1st medal, Mr. Ellett; mention, Mr. Bolton. Archaeology:—Mentions awarded to Mr. Bodine, placed; Mr. Dickert, placed; Mr. Ellett, placed; Mr. Cope and Mr. Bolton. The first two medals awarded to the Atelier are the only two given during the season 1906-1907 by the Society, and that in archaeology. The highest award possible is a mention placed. Of these four were given and the Academy Atelier secured three of them.

The Beaux Arts Society has recently voted \$100 to be used by the Academy Atelier in buying books for reference use in the draughting room as an exceptional testimonial of appreciation of the work of the Academy students in the three past years.

The gold medal for the best picture in the Art Club's sixteenth annual exhibition of water colors and pastels, has been awarded to Hugh H. Breckenridge, for his portrait of Frank Reed Whiteside, a fellow artist.

An exhibition of landscapes by Paul Dougherty, will open in the galleries of the Academy this morning and run until March 23.

The fourth and last lecture of the course of lectures on India, given by Mr. Walter Scott Perry of Pratt Institute, Brooklyn, at the Drexel Institute, Philadelphia, will be given on Tuesday afternoon next on "Ceylon: 'The Pearl of India'; The Religion and Art of the Buddhists."

WASHINGTON.

Several small exhibitions have been attracting favorable attention in the dealers' galleries. In one a collection of landscape paintings by four local artists, Max Weyl, R. N. Brooke, E. C. Messer and J. H. Moser, has been on view for the past fortnight. At a second gallery thirty or more recent pictures by H. Hobart Nichols have been shown. During the coming week the first of these galleries will have an exhibition of R. Le Grand Johnston's work, and the other one of Venetian pictures and transcriptions of the Yellowstone region by Lucien Powell.

Up to last Sunday over 45,000 persons had visited the Corcoran Gallery exhibition, which closes this week's exhibition, which closes to-day. George W. Smillie's large canvas, "Cliffs of Normandy," was added by the trustees of the Corcoran Gallery to the number already purchased, and to the outside sales, previously recorded, are a painting entitled "Evening," by E. C. Messer, and "An Arcadian Font," by Will H. Low.

F. D. Millet, of New York, has taken a large hall in Georgetown, which he is having fitted up as a studio, where he will paint the interior decorations for the Baltimore Custom House. Mr. Millet will have entire charge of the decoration of the building, and his commission includes several mural panels, which will be historical in theme. The commission was given by the architects, Messrs. Hornblower and Marshall, and the work is being done in this city that it may be partially under their supervision.

BOSTON.

An exhibition of some fifty water colors at the St. Botolphs Club, by Dodge MacKnight, is now on. About half of these are owned by Mr. Desmond Fitz Gerald and Dr. Denman Ross.

Charles Herbert Woodbury has just sold his large painting called "The North Atlantic" to the Worcester Art Museum. This canvas is one of the most important of Mr. Woodbury's marines, and has been awarded medals and many mentions. The first of the series, "Mid Ocean," is now owned by the Berkshire Atheneum, and a third is the "Rock and Sea," which was one of the most notable pictures in the Salon a year or two ago. Mr. Woodbury is soon to sail for Europe to study further the deep sea. He will return in June to open his summer school at Ogunquit, Maine, July 1.

Miss Lucy Conant has a collection of foreign sketches, made during a recent trip abroad, in a local gallery.

In the Boston Museum the collection of interesting pictures, miniatures, books, costumes, laces and silver, destined for the Jamestown Historical Exhibition, attracts many visitors. Tibetan paintings are also being shown there.

The seventy-sixth exhibition of the Boston Art Club will open Friday next. The pictures are limited to those painted in water colors or pastels.

One of the two models furnished by Charles H. Niehaus, has been decided on by the committee of the Benjamin Harrison Monument Association having in immediate charge the erection of a monument in Indianapolis. The figure selected shows the former President standing, wearing an overcoat. The completed bronze figure will be mounted on a pedestal of either Tennessee marble or granite. It will stand on the south side of University Park, facing the Indianapolis federal building.

CALENDAR FOR ARTISTS.

Boston—Arts and Crafts until March 12. St. Botolph's Club exhibition by Dodge MacKnight, until March 26.

Art Club—Annual exhibition pastels and water colors. Exhibition opens March 16. Closes April 6.

Charleston, S. C.—Carolina Art Association-American Art News Southern Circuit Travelling Exhibition opens March 13. Closes about April 6.

Chicago—Exhibition of Students' League, March 1-24. Exhibition of German paintings, opens March 1.

New York—National Academy of Design.—Eighty-second annual exhibition. Exhibition opens March 16. Closes April 20.

American Water Color Society—Pictures received April 19. Reception May 1. Exhibition opens May 2. Closes May 20.

American Society of Miniature Painters—Eighth annual exhibition.—Knoedler Galleries. Exhibits received March 30. Exhibition opens April 6. Closes April 20.

Pennsylvania Academy—Special exhibitions by Paul Dougherty, Marie Oakley, T. W. Dewing, Ernest Lawson and Timothy Cole, until March 23.

Philadelphia—Annual Academy Water Color exhibition. Opens April 1. Closes April 27. Philadelphia Art Club's spring water color exhibition, March 4 to 31.

Pittsburg—Annual exhibition Carnegie Institute. Opens April 11.

Providence Art Club—Annual exhibition, March 26 to April 16.

Savannah, Ga.—Woman's Club.—American Art News Southern Circuit Travelling Exhibition at Telfair Academy Arts and Sciences, to March 9.

Washington—Corcoran Gallery.—Contemporary American paintings. Closes March 9.

Worcester (Mass.) Art Museum—Water Color Exhibition. Closes March 24.

AMONG THE ARTISTS.

Miss E. Christine Lumsden is painting a portrait of John Wolf. When completed it will be presented to the Metropolitan Museum. "Coeur et Fleur," by Miss Lumsden, which was recently reproduced in the Art News, may also be presented to the Museum. Her pastel, "Mignon," has been purchased by Frank Holder.

Daniel C. French has completed a statue of the late Senator George F. Hoar, to be placed in front of the City Hall at Worcester, Mass. Two groups by the sculptor for the Federal Building at Cleveland, Ohio, are now being executed in marble, "Commerce" and "Jurisprudence" consist of three figures each. They are to be placed in front of the end pavilions of the building, occupying similar positions to the four groups Mr. French has executed for the Custom House on Bowling Green.

Catherine D. Wentworth has completed a three-quarter portrait of Mrs. Howard Kennedy, and one of Mrs. Charles E. Fouce. She is also engaged on a portrait of Mrs. Deutsch, a sister of Isidor Konti, the sculptor. Mr. and Mrs. Wentworth have recently added some very attractive canvases to their collection of paintings which decorate the walls of their atelier in the Central Park Studio Building.

Edwin D. Blashfield has completed a series of decorations in Our Saviour's, Philadelphia, as a memorial to Anthony J. Drexel from the Drexel family. As the apse where the chief paintings are is somewhat dark, Mr. Blashfield has taken a hint from early Italian artists and reinforced his religious paintings with plaster reliefs gilded where the figures wear crowns or have decorative designs on their habiliments. In the vaulted quarter sphere of the round apse is a figure of an angel with an almond-shaped halo, holding the sacrificial cup, the Grail, and surrounded by kneeling ranks of angels. Here the clouds, the patterns on the gowns of the angels, and the halos are modeled up in fine plaster and then gilded. On a lower tier of the wall round the interior of the apse is a row of nine winged cherubs. Further down, on the circular wall behind a rank of round columns, are groups of modern figures facing toward the altar, above which, against the wall, is a lamb, modeled in gesso and gilded. This is one of the most elaborate decorations, though not the largest, which Mr. Blashfield has executed.

Miss Ethel Sands, an American artist, has had a great success with a show of pictures which she had held in conjunction with Miss A. H. Hudson, another American artist, at the Modern Gallery, in London. Miss Sands showed oils and Miss Hudson water color landscapes. Miss Sands father was killed while riding in Hyde Park some years ago and she has resided and studied in Paris for the past few years with Miss Hudson. She has her pictures hung not only in the Paris Salon but in the Royal Academy and the New Gallery in London.

Two interesting portraits by Chester Harding have been lent to the Buffalo Fine Arts Academy by Mrs. John C. Graves, of Albany, N. Y. One is a portrait of U. S. Attorney General William Wirt, who assisted in the prosecution of Aaron Burr for treason in 1807, and in 1832 was an Anti-Masonic candidate for the Presidency. The other is the portrait of Judge Levi Woodbury, Governor of New Hampshire, 1823-24; U. S. Senator from New Hampshire, 1825-31, etc.

At the Cafe Francis, March 2, the Society of Illustrators of America gave their monthly dinner. In the banquet room was an interesting exhibition of the drawings, pastels and water colors of Albert Sterner. Among those present were Messrs. Beard, Wenzel, Glackens, Stevens, Hutt, Yohn, Fleming, Campbell, Ashe, White, Relyea, Penfield, Taylor, Preston, Ransom, Gilbert, Hitchcock, Christie, Loub, Williams, Chapman, Kirby, Wright, Kemble, Ruderdol, Jones, Marchand, Jacobs, Bull, Lyndecker, Steele, Hambridge, Gulle, McConnell, Masters, Peixotto, Mora, Dove and Lawrence.

A painting of the Canyon of the Yellowstone, by Lucien Powell, of Washington, has been presented to the National Gallery by ex-Senator John B. Henderson, a member of the board of regents of the Smithsonian Institution. It is a large canvas, somewhat reminiscent of Moran, but more broadly painted.

Orlando Rowland's recently completed portrait of President Roosevelt has been temporarily placed in the assembly hall of the Cosmos Club, Washington. While a reasonably good likeness, it is found to lack both vitality and conviction as a painting.

A despatch from Montreal states that Mrs. Arthur Behenna, of England, known as John Presergast, a decorator and painter, a friend of Lord and Lady Grey, who came to Canada to paint a portrait of his Lordship's daughter, was to have opened an exhibition at the Art Gallery here of her own works, but is mysteriously missing. Mrs. Behenna is said to be a friend of W. T. Stead. A search has been instituted for her.

A later despatch from Ottawa, says that there is just a possibility that Mrs. Behenna went from Montreal to Paris, where she has a studio, although she gave no intimation that she intended to do so.

A picture of a little girl, standing in a doorway, by J. Alden Weir, which he completed last summer, has been sent to the Academy.

A story that has been current in the studios and galleries of the city for some weeks past, to the effect that Willard L. Metcalf, who won the first prize at the Corcoran exhibition, and afterwards sold his prize picture "May Night" to the Gallery for \$3,000, had burned up some twenty-five or thirty of his earlier canvases, is denied by the artist himself, who states that the story had its origin in a careless remark that he might like to burn some of his earlier work.

PITTSBURG.

The international jury elected by the painters of America and Europe to award the honors at the Carnegie Institute exhibition of paintings will meet on Thursday in Pittsburg. The exhibition will be opened on the day the new buildings of the Carnegie Institute's Department of Fine Arts are dedicated. The new buildings have six times the capacity of the original Fine Arts Building, and cost \$5,000,000. The original building cost \$900,000. The exhibition will include many works of foreign artists.

The jury selected consists of John White Alexander, Cecelia Beaux, Charles Hopkinson, Ben Foster, William M. Chase, J. Gari Melchers, Henry Oliver Walker, Irving R. Wiles, Rene Billotte, and Emile Claus. The two latter are the foreign members. The members of the jury were elected by ballots cast by artists in various parts of the world. The jury will designate the relative positions to be occupied by works accepted, and to award the medals and prizes.

The exhibition will include 125 American and 125 foreign paintings. Directors of the Luxembourg, Louvre, Trocadero and Berlin Galleries are expected to attend, as are also Sir Lawrence Alma-Tadema and Edwin A. Abbey.

PROVIDENCE.

At the Rhode Island School of Design, one of the small galleries is hung with twenty-five landscapes by Weisenbruch.

Sidney R. Burleigh's portrait of the late Miss Cornelia Green is also on exhibition at this gallery. It is a three-quarter length.

Tuesday evening there will be a reception at the same galleries to open the exhibition of portraits by Wilton Lockwood.

A letter from Charles Walter Stetson, formerly of this city, to a friend here, mentions among other work that he is doing in Rome, where he now lives, a portrait of the artist Elihu Vedder.

NASHVILLE.

Mr. Gilbert Gaul, the only member of the National Academy living in the South, has completed five of the paintings of a series depicting the life of Confederate soldiers on the battlefield and in the camp. He has been at work for a year on the pictures and it will be another twelvemonths before they are completed. There are to be twelve in all, and they are to be lithographed and sold in portfolio form. The two first are "Leaving Home" and "Holding the Line at All Hazards." The third, "Waiting for the Dawn," was seen in New York at the last exhibition of the National Academy.

Miss Ella S. Hergisheimer, of Allentown, Pa., one of the best known of the young school of American portrait painters, is in the city to paint the portrait of the late Bishop Holland N. McIntyre for Vanderbilt University. She has taken a studio on the Maney Building, and will fill other portrait commissions while in the city. On the afternoon of February 22, Mrs. Harriet Hobson Dougherty, president of the Art-Literary Club, entertained that organization, and the members of the Nashville Art Club at a tea for Miss Hergisheimer. One hundred guests were present.

Miss Belle Kinney, a gifted young sculptor, now in Chicago, whose model for the statue to the late Col. Jere Baxter has been accepted, will have the statue cast within the next few weeks and it will be unveiled in May. The monument is erected by the citizens of Nashville, and its site is to be the juncture of West End Avenue and Broadway. Miss Kinney, who has been studying at the Chicago Art Institute, now has a studio on the West Side.

CANADA.

The thirty-fifth annual exhibition of the Ontario Society of Artists is now being held in Toronto. The exhibition was opened on February 22 by a private view, Lieutenant Governor Mortimer Clark making a short and appropriate speech, in which he very justly congratulated the members on the increased strength and excellence of the exhibition. The guests were received by the president, Mr. F. M. Bell-Smith, the vice-president, Mr. F. McGillivray Knowles, and Mrs. Knowles.

Mr. Curtis Williamson occupies one of the places of honor with a large canvas entitled "The Lonely Coast." Mr. G. A. Reid exhibits a decorative canvas in a new style. "Tranquility." Mr. Harry Britton has a large study of cattle. Miss Mary Winch has made from some Muskoka saw-mills a pleasing and interesting picture.

The portraits are not as interesting as in former years. A significant portrait is that of Charles Douglas, Esq., by Mrs. W. Cruikshank.

Editor American Art News:

Dear Sir:—Can you supply me with a list of the private picture galleries in this city, and the days when visitors are admitted?

Very truly yours, I. D. M. W.

[The few private picture galleries in New York are not accessible to the general public. Many years ago a few collectors owning galleries—notably the late August Belmont and Marshall O. Roberts, occasionally threw open their galleries and admitted visitors at a small admission fee for the benefit of local charitable organizations, but this excellent custom has been abandoned. Only personal acquaintance or friendly introductions can procure admission at any time to the private galleries of New York.—Ed.]

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

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The art season is about at its height this week and our crowded columns, from which far too much has had to be omitted for want of space, evidence the activity and life of the period. Important sales are announced for this week by the leading auction firms, and others will soon follow, among them one of the art effects of the late Stanford White. The spring, or annual Academy exhibition, which it is hereafter to be called, and which takes the place of the annual exhibition of the late Society of American Artists, will open March 23, and the annual display of "The Ten" will open on March 19. Meanwhile, there are numerous minor, and "one man" shows at the dealers' galleries and art clubs and out of town displays are many and varied.

Prof. Bolton Coit Brown's scheme for pictures at club rates, which we commented upon last week, and on which we published an excellent letter, written by Prof. Brown, despite the ridicule of the N. Y. Evening Sun, seems likely to have a good and fair trial of its practicability, in which we believe. The American Art News has agreed to become one of Prof. Brown's twenty subscribers at \$80 each and looks forward to the receipt of a good picture from his brush for that sum. This week has brought almost half the number of subscribers necessary to carry out the experiment, and we predict that in a brief time Prof. Brown will be painting merrily the first of the twenty pictures subscribed for by the club at his Catskill Mountain studio. Applications for membership in this Brown picture club will be received at this office.

Our fifth exhibition in the Southern cities will close at Savannah, Ga., this

afternoon, and the pictures will be transferred from the Telfair Academy there to the Gibbes Memorial Museum at Charleston, S. C., where it is expected the sixth exhibition will open with a reception, under the auspices of the Carolina Art Association, on Tuesday evening next, March 12. The pictures will remain in Charleston a longer time than elsewhere, and will go to Lynchburg, Va., early in April. The exhibition has been a great success in Savannah, as will be seen from the stories from the local newspapers of that city, published elsewhere in our columns this morning. It is gratifying to know that the exhibition has aroused new and fresh interest among the citizens of Savannah in the beautiful Telfair Academy of Arts and Sciences of that city.

We would suggest to the Evening Sun, in connection with this plan of pictures at club rates, a study of Austin Dobson's lines—

"Perhaps in this beslandered age
The worker mainly wins his wage—
And Time will show both friend and foe
When Finis comes!"

CHAPPEY SALE IN PARIS.

M. Georges Bal, reviewing the art collections of the late Ed. Chappey which are to be sold at auction in Paris at several sessions, the first of which will take place on Monday next, says in substance:

The hotel that Mr. Chappey rented from the Prince d'Arenbourg he had completely transformed, leaving nothing of the original but the general exterior, which is a charming eighteenth century pavilion. He had made the garden into a *parterre à la Française*, with a fountain, statues of marble and lead, trimmed box borders, grass plats and a pergola attached to the wall in the rear. He had built many galleries which he used for the magasin, and united these to his dwelling by a large glass lobby. It is in the rooms on the ground floor that the most important furniture in the collection was found, antiques and of great price, which Mr. Chappey preferred to use as furniture rather than to display in the cold light of a salesroom.

Mr. Chappey naturally had a strong preference for these ensembles. Mme. Chappey told me that when twelve years old he had already formed little collections. At first it was old coins, then stones, agates and minerals. He collected illustrated magazines also and afterward engravings.

He was born at Pont-Audemer in 1858, and he was consequently forty-eight years old at the time of his death, last September. He was educated at Rouen, and the contemplation of the splendid architecture of the town permeated him and gave him that taste for the art of the past and a latent predilection, which was seen in his later years, for the period of the Renaissance.

The first expensive work he bought was "Les Arts du Moyen Age" of Lacroix. He was then but fifteen years old. It was during his business travels that he made his first purchases and became a collector. In these last years he had established relations in the United States with the house of Alavoine, furnishers and decorators, and each year he spent two or three months in New York. One recalls some particularly sad circumstances of his death, which came unexpectedly the day following the death of his father. He was seized with peritonitis, the rapid progress of which could not be stayed. * * *

Mr. Chappey, in addition to his collection of Sèvres porcelains, had got together an almost incredible collection of Saxe. Unfortunately he had sold a certain amount of this porcelain, but that which remains is still important in number and quality. I do not believe that in Paris there is any comparable to it. Eight great cabinets are filled with a number that elsewhere would

be very surprising, but the remembrance of all that he previously owned led me to suppose these of less importance than they are. The bouillon cups alone, fifty in number, I think, constitute a remarkable collection.

SAVANNAH ART EXHIBIT.

The first art exhibit given in Savannah, traveling en tour through the South, under the direction of the editor of the American Art News, opened this afternoon at the Telfair Academy, under the auspices of the Woman's Club.

The exhibit as a whole is a gem and should be viewed by every one in the city. When one considers what this opportunity means, coming as it does to our very doors, with no effort on our part, one should not let slip the chance to study this most creditable and excellent collection of pictures by American artists.

The serving of tea and the presence of the special committees from the club lent a decided charm to the formal opening this afternoon. The front room on the left of the entrance was most attractively adorned with handsome palms and potted azaleas, vases of long-stemmed white roses and fusias, placed on the table and mantles, furnished the very attractive decorations. Mrs. George T. Cann was in charge, assisted by the other members of the refreshment committee.

Mr. Townsend gave a short talk on American art, pointing out the fact that from the South came the beginnings of art in the United States. He showed that as well as rich mahogany and silver, the wealthy Southern people owned rare paintings, mostly portraits and miniatures, by world famous masters. With increasing wealth many crossed the seas to have their portraits painted by Reynolds, Romney, Gainsborough, Hoppner, Reaburn or the early French masters. Others sat for their portraits to such American masters as Gilbert, Stuart, Copley, the Peales, Trumbull, Jarvis, Jouett, Inman, Waldo and later on to Sully, and for miniatures of themselves and children to Melborne, Fraser and Bonnetheau.

He spoke of the strong American painters of to-day and laid particular stress on the fact that in his opinion American pictures were the best investment to be made to-day by picture lovers, in consequence of which he had collected in this exhibition fine examples of the foremost American painters of to-day.

In the entrance hall, and the second room on the left, the walls are covered with the handsome pictures of this fine collection, and one visit to the gallery will only make one long for more glimpses and time enough to stand before each one and study them in detail.

In the entrance hall are two beautiful panel pictures. The one on the right, Robert Henri's "Dancing Girl," standing out in bold relief, showing broad handling and boldness of touch, the girl looking virile and portraying exactly what the artist intended, a Spanish girl as she appears immediately after the dance.

On the opposite wall is William Chase's portrait of his wife, an excellent example of the work of this famous artist, with which many are so familiar. These two pictures are surrounded with splendid examples of Frederick Kost, Walter McEwen, William Howe and other noted Americans, making in all a richness of color, composition and technique.

Another noted picture in the hall is Douglas Volk's "Boy With the Arrow," showing a youth in simple costume holding an arrow in his hand. There is something very appealing and lovable in the treatment of this picture.

Particular notice should be taken of the work of Childe Hassam, one, "The Rainy Day," owned by the exhibit, and the other, "The Brooklyn Bridge," one of the new pictures bought by Mr. Melchers and found in the large room of the gallery. Childe Hassam, John Twachtman and Leon Dabo are recognized as the best exemplars of the impressionist school. Other favorites are Bristol's "Lake Champlain from Fort Kent" and Bogart's "Autumn Sunset."

The picture of Louise Heustis, "Mother and Child," is particularly beautiful. The Inness pictures are "Autumn Scene" by the senior Inness, and the son's picture, "An Anxious Moment." Lyell Carr's "Cotton Gin" is a study that will give as much pleasure to those unfamiliar with the life portrayed as to those who know it so well.

"Rosebuds," by Carle Blenner, shows the picture of a beautiful young girl holding roses, purity and love portrayed in every outline of the features.

To this list may be added Bridgman's "My Neighbors," Carlton T. Chapman's "Gathering Sea Weed—Coast of France," Eaton's "Sentinel Pines," Lathrop's "The Sycamore," Ocht-

man's "Woods in Spring," Chase's "Children on the Beach" and "Lilliputian Boat Lake," Walter McEwen's "The Secretary," and a host of others.

A large crowd visited the gallery to-day and it is expected that the number will increase daily.—*Savannah Press*, February 25.

Continued and increasing interest is being shown in the special exhibition of more than a hundred representative American paintings that is being held at the Telfair Academy, and the Telfair, long neglected by Savannah people, sees now sometimes as many visitors in a day as formerly in a month. The pictures are unusually fine ones, as all those who know anything at all about modern art soon discover, and more than one visitor returns for a second view.

Among the pictures particularly admired, besides many already mentioned in the News, are "Sentinel Pines," by Charles Warren Eaton, a wood scene by moonlight, sombre and rich in color; Henry W. Ranger's "November Pastures," which won the gold medal at the Charleston Exposition; and Douglas Volk's "Boy With the Arrow," also a prize winner, which has been already commented upon, but which is probably the most popular painting in the collection, as well as one of the most beautiful of the figure studies.

J. Carroll Beckwith in "Red Rose" presents a fine example of technical skill as well as a charming subject, which has been much admired. It is the study of a woman's head in profile, the high light striking full on the curved shoulder and nape of the neck, while the face is in deep shadow. Her hair, blue black in color, is fastened low on the neck, and a single deep red rose caught in it. The textures of the picture are quite perfect, not only in the flesh tones, but in the filmy gown, which is black, offering an excellent comparative study with the treatment of the hair. The Bridgman picture, which was greatly admired in the travels of the collection, was purchased in New Orleans. Several others by well-known artists have been disposed of before reaching here.—*Savannah News*, Mar. 1.

The usual number of visitors viewed the collection of American paintings at the Telfair yesterday, a steady interest being shown in the pictures. It has been the custom in the different cities the collection has visited to ask people, on leaving the gallery to vote for their favorite picture. This was begun here yesterday afternoon, and it is hoped to continue it until the exhibition closes. The picture that led yesterday was Douglas Volk's "Boy With the Arrow." Lyell Carr's "Cotton Gin at Tallapoosa" came second.—*Savannah Press*, March 3.

The late Mrs. Caroline Herriman Polhemus, of Brooklyn, who died October 31 last, widow of Henry D. Polhemus, of Brooklyn, made during her life time certain notable endowments, in total amount of some \$750,000. By her will, which also left some \$463,000 to various charities, her paintings and all other works of art were bequeathed, without reserve or omissions, to the Museum of the Brooklyn Institute of Arts and Sciences, together with the sum of \$10,000, to be placed at interest, for the preservation and increase of the collection.

A conservative estimate of the commercial value of the paintings and works of art thus bequeathed is said by the chairman of the Art Committee of the Museum trustees to be about \$40,000. The bequest includes forty-four oil paintings, eleven water colors, several fine bronzes, and a marble statue of Pandora by Chauncey B. Ives, an American contemporary of Hiram Powers, long resident at Rome.

Among the water colors may be signalized three by De Cuvillon and excellent examples by A. F. Bellows, E. Frere, R. W. Van Boskerck and J. C. Nicoll.

The oils are excellent examples of the artists represented. The list includes Vibert, Verboeckhoven, Jacquet, Blauvelt, Desgoffe, Merle, Bridgman, Arthur Quartley, Meyer Von Bremen, Escosura, Kowalski, Arnoux, P. P. Ryder, T. W. Wood, E. W. Perry, Hamman, Casanova, Kretschmer, De Haas, Wm. Hart, Verheyden, Regis and Gignoux.

LONDON LETTER.

March 1, 1907.

The trustees of the National Gallery have accepted for the Tate Gallery, William Rothenstein's important painting of "Jews Mourning in the Synagogue," which made a great impression when it was exhibited last year at the New English Art Club. Mr. Rothenstein, who is only in his 35th year, is reckoned among the foremost of our younger painters, and his verile interpretations of scenes of Jewish life are distinguished among contemporary productions. Mr. Rothenstein has never exhibited at the Royal Academy, but he is a leading member of the New English art club and the Society of Twelve, while is already represented at the British Museum Print Room by a selection of his highly artistic lithograph portraits of his more famous contemporaries.

A bronze bust by Rodin of the artist Guillaume has been added to the International Society's exhibition at the New Gallery in lieu of the plaster cast of a larger work by the French sculptor which was unfortunately broken in transit.

At the Grafton Galleries this week, there opened an important exhibition of paintings and sketches of the polar regions by the Russian artist, Alexander Borissoff, who underwent extraordinary hardships in his determination to practise plein-air painting in the arctic circle. These paintings have already been shown in Vienna, Munich, Berlin, Paris, Prague and other continental art centers where they produced a profound impression. Artistically, Mr. Borissoff's sketches are often better than his larger and more highly finished works, which sometimes lack the truth, spontaneity and atmosphere which make his wonderful sketches faithful and artistic renderings of wild scenes little visited by civilized man.

A feature of the week has been the opening of a number of etching exhibitions. Owing to the secession of a number of its best men, and particularly the formation of the Society of Twelve, the Royal Society of Painter Etchers no longer represents the best etching in this country, and its 25th annual exhibition, which is being privately viewed today, is a little disappointing, the more so since the president Sir Seymour Haden shows nothing this year. A group of works by the veteran Alphonse Legros provides the collection with its most masterly prints; Sir Charles Holroyd, Director of the National Gallery, is represented by some dignified landscapes executed with a rare economy of line, and by a less satisfactory portrait of Mr. Strang. Alfred East sends a trio of his characteristic and decorative landscape compositions, while pleasant work is also shown by Colonel R. Goff, Walter Raves, W. L. Wylie, Frank Short, Joseph Knight and Edward M. Synge.

The last named etcher is still better represented in a one-man-show of his prints which opened this week at Messrs. James Connell and Sons' galleries, 47 Old Bond street, and this collection, including early as well as more recent work, shows the great progress Mr. Synge has made in obtaining richer tone and greater perfection of printing. He is at his best in his interpretation of interiors, which have a force and distinction entirely his own. Another promising exhibition of etchings is at Messrs. Grundy and Robinson's new galleries, 89 Mount street, where a young etcher Lawrence Walker, shows a nice sense of composition and a discriminating use of tone.

Still more important is the compre-

hensive exhibition of etchings by Prof. Alphonse Legros just opened at Mr. R. Gutekunst's galleries, 16 King street, St. James, which includes impressions of the first states of "Les Bouches Inutiles" and "La Proclamation" in the Triomphe de la Mort series and many other masterpieces, drawings in sepia and pencil and a beautiful and interesting painting, "Church Interior, Monks Singing," painted in 1865, when the artist was only 28, but already testifying to his subtle eye for color and his sense of grave, dignified design.

Mr. Gutekunst holds a high reputation for securing not only the best prints of the best masters, but the best impressions of those prints, and collectors will always find much of interest in these King Street galleries, in addition to the current exhibitions. Some exceedingly fine impressions of Durers and Rembrandts have recently been acquired by Mr. Gutekunst from a famous print collection, and he has also some fine examples of Jacque, whose etchings, if not yet so well-known as his pictures, are meeting with increased attention from the intelligent collectors.

The exhibition of the remaining works of James Charles at the Leicester Galleries is proving successful.

PARIS LETTER.

Paris, March 1, 1907.

The week, at the Hotel Drouot, has been tolerably animated, but the sales have only appealed to the admirers of tapestry and ancient porcelain. Saturday, however, a few pictures of moderate importance came under the hammer, most of the works being representative of the impressionist school. The highest price bid was offered for a large sanguine by Renoir—"Women Bathing"—which brought 4,000 frs., when 8,000 was expected. A painting by Carrière went for 780 frs.; two landscapes by Gauguin fetched 1,000 and 800 frs. respectively, and a panel by Van Gogh found a purchaser at 660 frs. In an adjoining room, a watercolor of a Nicholas Laurence went for 1,405 frs. On Monday, some valuable engravings were sold. The highest price paid was given for a collection of engravings by the younger Moreau, dated 1776, and entitled "Second and third series of prints, to serve for the history of Fashions and Costume in France, during the Eighteenth Century." It brought 8,900 frs. Two other Moreaus attained 1,200 frs.; a Debucourt proof, in colors, went for

are mostly landscapes, taken in and about Paris and Mantes-la-Jolie. In the same gallery, thirty-five works of Henri Lebasque invite inspection. M. Lebasque is also a landscape painter, and seeks inspiration, chiefly, in the South of France.

Maximilien Luce, an impressionist, exhibits in the Bernheim Gallery. His subjects are mainly drawn from sombre and lower-class Paris life, but he paints flowers with at least as much felicity as he reveals in handling darker themes.

In the Henry Graves Gallery, Henry Paillard exhibits sixty-odd numbers. The artist inclines to marines and to brilliant coloring.

In the Galerie Georges Bernheim, Gustave Dennerly has on view fifty-three numbers. All are pastels, and all are views of Brittany.

The French government has bought of the Professional Syndical Association of French Painters and Sculptors works by Alleaume, Bourgeois, Jacob, Jamet, Lejouleux, Menneret and Roux. It has also commissioned the artist, Maufra, to paint a large decorative panel for the Louvre, and has instructed M. Ypermann, an expert in mural painting, to see to the preservation of the frescoes recently discovered in the papal palace in Avignon.

The Place du Carrousel is to be greatly beautified by the construction of two ponds, after the fashion of the bassins on the terrace at Versailles. They will be adorned with statuary, by Injalbert. Another group of statuary and a monument to Liberty will further grace the square; this work has been assigned to Antonin Mercié.

The late Baron Alphonse de Rothschild's legacy of 200,000 frs. for the award of special prizes, has been formally made over to the Académie des Beaux Arts.

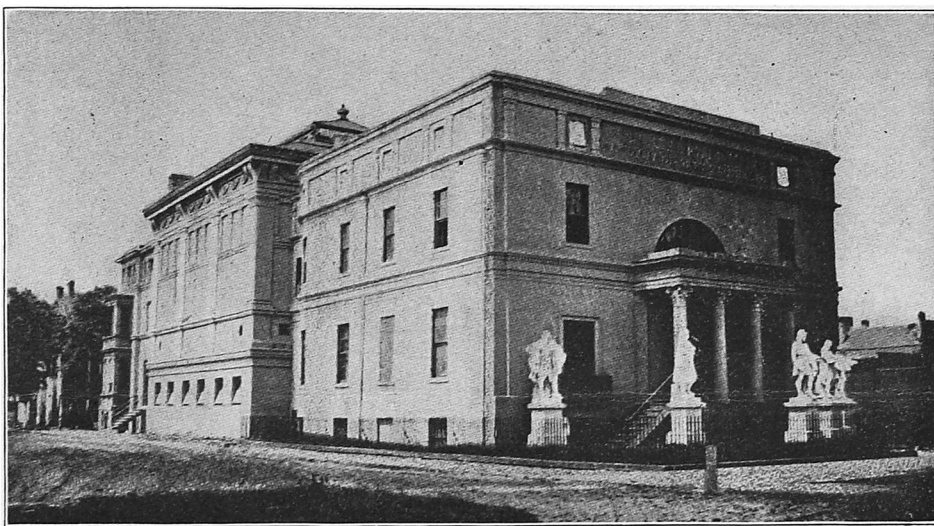
Mme. Charles Sedelmeyer, wife of the well-known collector and dealer, is dead, in her sixty-ninth year.

M. Dujardin-Beautmetz, the under-secretary of fine arts, is responsible for a veritable revolution in the history of art. He has had Edouard Manet's famous picture "Olympia," which had hung for several years past in the Luxembourg Museum, transferred from that gallery to the Louvre, where it is hung in the room of the modern French school.

This picture, which represents a nude woman lying on a sofa, at the foot of which are a negro and a black cat, raised a heated discussion when it was first exhibited. The small school of impressionists claimed that it was a whole piece of work, while the army of representatives of traditional art declared it to be nothing but a daub.

M. Rodin, the sculptor, denies the reports that he is making a statue of Whistler in a frock coat, top hat and eye-glass. The design for his proposed portrait of Whistler, in strong relief and in the form of a medallion, with the profile of an enormous muse bending over the artist's shoulder doing him homage. M. Rodin says this is more appropriate for the wall in the garden at Chelsea, where it will be placed, in company with the portrait of Carlyle.

The Georges Viau collection of paintings was sold at auction in Paris in Monday. Monte's "Glaçons au Crépuscule" brought \$3,250. Morisot's "Jeune Fille" \$2,500, Sisley's "Inondation" \$2,000, Sisley's "Seine, Port Marly," \$3,350; Degas's "Famille Mante" \$4,500, Degas's "Danseuses à Foyer" \$3,220, Manet's "Madame Guillemet" \$2,400.



TELFAIR ACADEMY ARTS AND SCIENCES
Savannah, Ga.

Where Fifth Display American Art News Southern Travelling Exhibition was held

Messrs. Brown and Phillips having already disposed of not less than eighty of the paintings and water colors of this gifted landscape painter.

By the will of Charlotte Bronte's husband, the late A. P. Nichols, the National Portrait Gallery comes into possession of the only well authenticated portrait of the famous novelist, this being the well-known crayon portrait executed in 1850 by George Richmond, R. A., father of Sir William Blake Richmond.

Mr. E. M. Hodgkins, the well-known dealer of 158 B New Bond Street, has made some important purchases of French furniture in the same rooms this week. For 1,600 gns. he secured a large Louis XV. writing table, 76 in. wide, with pronounced cabriolet legs, veneered with delicate parqueterie of tulip wood, mounted with ormolu, and chased in the manner of De la Fosse with heads of water gods, satyrs, etc. It is an unusually handsome example, and the same may be said of a Louis XV. marqueterie commode, for which Mr. Hodgkinson paid 760 gns. Among other purchases made by this enterprising dealer were another smaller Louis XV. table and a Louis XVI. commode. At the same sale five panels of old Brussels tapestry, representing mythological subjects, and removed from Blinkworth Priory, Northumberland, brought a total of 2,070

1,650 frs., and a Huet sanguine for 1,626 frs.

In early March, a sale of the oils, pastels and watercolors constituting the Georges Viau collection will take place in the Durand-Ruel Gallery. Among the seventy-nine paintings and nine pastels to be auctioned off are works by Daumier, Carrière, Mary Cassatt, Delacroix, Dagnan-Bouveret, Degas, Renoir, Claude Monet, Sisley, Lépine and Pissarro. On the day following this sale, the works from the studio of F. de Vuillefroy will be disposed of, in the Salle Petit.

The exhibitions are legion. The water colorists are holding their twenty-ninth annual show in the Galerie Petit. Among the contributors may be mentioned Mme. Guillaume Dubufe, Pierre Vignal, Zuber, Roulet, Duhem, Luigi Loir, Rossert, Maxence, Scott, Geoffroy, de Scevola, Jeannot, Jourdain, Maurice Leloir, Georges Claude, Vuilliers, Clairin, Binet and Guillaume, and Mmes. Faux-Froidure, d'Hazon, Contal, Bailly and Sanrel.

The sixth annual exhibition of the Automobile Club of France is now open. The chief contributing artists are MM. Roll, Cormon, Abel Faivre, Friant, Gvinier, Zwiler, Franc-Lamy, Dupré, Guillemet, Laugée, Delacroix, Maillart, Hhivier, Gagliardini, Barou, Gueldry, Jobert and Danger.

Albert Dagnaux is holding an exhibition of his works in the Galerie Georges Petit. The paintings shown

The prize cover competition held by the Women's Home Companion, in which cash prizes aggregating \$3,500 were offered for five cover designs, is concluded. The jury, consisting of Sir Caspar Purdon Clarke, director of the Metropolitan Museum of Art; Robert J. Collier, of Collier's Weekly; Will H. Low, Alexander W. Drake, of the Century Magazine, and I. H. Chapin, of Scribner's Magazine, awarded the prizes as follows: First prize, \$1,500, E. Stetson Crawford; second prize, \$1,000, Louise Cox; third prize, \$500, H. C. Wall; fourth prize, \$250, Blanche Greer, and fifth prize, \$250, Herman Pfeifer. More than four thousand designs were submitted during the competition, a number coming from England, France, Japan, Canada and the West Indies.

On March 2 the New York Public Library's tenth exhibition of American work opened in the print galleries, Lenox Library Building. Most of the nine preceding ones were devoted to individual artists. Since these were held the Library has again considerably increased its collection of prints by contemporary American artists. From these new accessions examples by each artist have been chosen to form a representative exhibition. Complete collections of the works of these artists, as well as of those represented in former exhibitions, can be studied in the print room on the floor below. In an exhibition of this kind, no one tendency or school is emphasized, and various reproductive processes are represented. On the other hand, such a show illustrates in an interesting manner the various tendencies, subjects and media affected at a given time in a given country.

A scholarly and authoritative lecture was given by Prof. Ernest F. Fenollosa on "The Influence of Greek Art on Japanese," Tuesday, in the Myrtle Room at the Waldorf-Astoria. Prof. Fenollosa traced the influence historically and showed, by the aid of the stereopticon, how the Greek influence was discernible in the bronzes and clay sculpture of ancient Japan. The lecture was the third in a course given by the Yamanaka Co.

EXHIBITIONS NOW ON.

New York's Municipal Art Society will open its sixth annual exhibition in the galleries of the National Arts Club on Wednesday next. This show is one for objects applicable to municipal uses which have an artistic side to them, but a further purpose is to register any progress in the cause of municipal art wherever found which can be shown by work already executed.

A selected number of portraits by masters of the early schools are now on exhibition at the Ehrich Galleries, No. 465 Fifth Avenue. These make up an unusually interesting display, comprising portraits, not only characteristic of periods, schools and painters, but of persons of historical interest and note. The scope of the display is wide and ranges from Bassano to Sir James Watson Gordon. The early French school of portraiture is exemplified by a charming presentment of the Duchesse de Chaulnes, by Nattier, one of the Dauphin, son of Louis XIV., by Mignard—a half-length with beautiful color scheme and fine characterization, and still another, a full-length of B. Van Loo, the artist, by Rigaud, with characteristic examples of Largilliere, and M. Q. De Latour.

The English portraitists are represented by the well remembered full-

length standing portrait of Charles I. by Daniel Mytens, which might be taken for a Van Dyck, and which, while it lacks something of the convincing treatment of the greater man, has a certain attraction of its own, especially in its color scheme and expression, a portrait of the Earl of Chesterfield, by Allan Ramsay, an unusually good example of this painter; still another, by Ramsay's later and fellow Scotchman, Raeburn, of Lord Innisker, a half-length standing and rich portrait of George IV., by Sir Thomas Lawrence; a bust of Miss Ridge, by Sir Joshua Reynolds; three examples of the stiff and cold, but still popular brush of Sir Peter Lely, and also examples of William Dobson, Gainsborough, Dupont and Hoppner.

Murillo, Alonzo, Coello and the less well-known Francisco Rizi well represent Spain, first with a bust portrait of a man, the second with a characteristic hard and wonderfully detailed presentment of Isabella, wife of the Archduke of Austria, and the last, with one of an early Spanish or Italian General. This last canvas is notable for its brilliant reds, and the expression and character in the face.

Carucci, the pupil of da Vinci and Del Sarto, and master of Bronzino, with a portrait of a Gentleman, most markedly represents the early Italian school, while the Flemings come into line with a striking double portrait of the artist Mieris and his wife, by A. Cuyp, and a portrait of a Dutch lady by A. van den Tempel.

The exhibition as a whole has only about thirty pictures, but in its varied features, colors and subjects, makes one of the most interesting and educational displays the Galleries have yet had.

Nine recent oils, by Reynolds Beal, and twelve by his brother, Gifford Beal, will be on exhibition through March 16 at the Clausen Galleries, No. 381 Fifth Avenue. The annual showing of the work of these two clever young American painters made by Mr. Clausen, is an event of interest to many art lovers, and this season's display evidences that the brothers are advancing steadily and surely in their art. Reynolds Beal finds his subjects, for the most part, on the open ocean, and along the eastern Connecticut and Rhode Island shores, while Clifford Beal selects his on and along the Hudson river and in the mountains of Vermont and New Hampshire. The methods of the brothers diverge more and more. Reynolds is now more essentially a marine painter and his brushwork is broader and his color richer, while Gifford paints in a lower key and is growing more and more a tonalist. His work is, perhaps, stronger and more impressive than that of Reynolds, but each is a thoroughly good painter and comparisons are invidious.

Of the examples of Reynolds, brush, the "Off Shore Fishing," lovely and fresh in color, the "Rocks at Low Water," charming in tone and feeling, the "Summer Afternoon," breezy and full of air, are the best. Of the examples of Gifford's brush, the "Freight Train," with fine movement and strength; the "Flush of Dawn," very spacious; the "Hudson River Idyl," with its lovely light and fine composition, and out-door feeling, and the "Ferry Track," lovely in light and air, are the best of the landscapes, while the "Last Day," a fine piece in richness of color, suggests Monticelli, and in drawing and composition, Zuloaga. The "Green Coat," also rich in color and well drawn, evidences the artist's versatility, and shows him a good fig-

ure painter. The onward and upward progress of the brothers Beal is worth study and attention.

Recent pictures by Alfred Vance Churchill, including landscapes of the region in and about Moret, France, form a small but attractive exhibition at the Powell Art Gallery, 983 Sixth Avenue, which will continue until March 16. Mr. Churchill's forte is in painting landscapes in a light key, and especially in the morning hours when the sun is rising and breaking through the mist. Some of his pictures of the twilight hour are not quite so successful, although there is charm and fine tone in "Winter Evening, France," in which the sky is suffused with the fading light of the afterglow. "Sunlight Through the Mist" is in light key, as is also a view of "Old Moret" and "Fallen Leaves," with the studio of George Gray Barnard in the background.

There is good quality in "Low Tide at Cornwall," a picture of a small fishing port, with boats on the beach, quaint house tops, and luminous sky. Rather sombre in tone is the "Old Bridge, Evening at Moret," in which the shades of night are well indicated, and there is also nice atmospheric effect in "Sun Rising Through the Mist."

Following the exhibition of the Churchill pictures, a collection of paintings in water colors and oils by Miss Amy Cross, will be placed on view at the Powell Gallery, March 19.

There will open on Monday in the gallery of the New York School of Art an exhibition of about twenty-five portraits and landscapes by Wilhelm Funk, which will remain through Saturday, March 23. On March 25 there will be placed on view a number of paintings and etchings by Cadwallader L. Washburn.

At the Knoedler Galleries, No. 365 Fifth Avenue, an exhibition of recent portraits by J. J. Shannon, opened on Friday. These will remain on view through March 21. They will be followed by a display of recent landscapes by George Elmer Browne, from March 21 to April 4. A selection of Dutch water colors are now on view in the upper galleries, and are attracting deserved attention, as are also the remarkably fine collection of plates from Turner's Liber Studiorum in the lower gallery.

An exhibition of jungle pictures in pastel and oil, by Arthur Wardle, of London, is now on at the galleries of Arthur Tooth & Sons, 299 Fifth Avenue, and will continue there for two weeks. Mr. Wardle, who is a frequent exhibitor at the Royal Academy, has studied the habits of the animals of the jungle, and is withal a clever draughtsman. In drawing and expression he excels. Among some of the pictures in the present exhibition, which give one an excellent idea of the artist's style, are: "A Mountain Lion," full of action and spirit; "Polar Bears," representing three master bruins promenading on snow-clad hills, and with nice light effect; "Wedded," a picture of a "Lion and Lioness," in repose, with heads well drawn, and "The Rescue," a picture which tells a story of a lioness rescuing her little cub from the rapids of a swirling stream in the jungle.

WITH THE DEALERS.

The well-known firm of K. J. Collins, 8 West Thirty-third Street, New York, anticipating the breaking up of Thirty-third Street for the Pennsylvania tun-

nel—the rapid transit board having already granted the permit—have decided to sell their collection of XVIII. century works of art at auction, including their unique collection of English furniture, consisting of fine examples by Chippendale, Sheraton, Heppelwhite, Adams, etc., from the Keeble collection in London. The collection will be on exhibition March 11, 12 and 13, and will be sold the afternoons of March 14, 15 and 16, at the new Fifth Avenue Art Galleries, Forty-fifth St. and Fifth Avenue. On the evening of March 14, some paintings by Landseer, Lawrence, Greuze, etc., will also be sold.

In the catalogue of the XVIII. century furniture and objects of art among the unique specimens are a pair of "Spat fleur" vases, mounted in Louis XV. bronze, gilt and chased from the period; are absolutely matchless and would take a place in any museum collection.

Two XVIII. century clocks also attract attention, one a delicate bronze statuette in pure Louis XVI. design, after a well-known design of Leprince, with the original gilding. The other a unique officer's traveling clock, in original leather case.

Among the furniture are commodes, bureaux in Caffiere's and Reisner's best manner; an interesting Aubusson set of four arm-chairs; an antique and genuine semi-circular Louis XVI. commode in the delicate inlaying of the "Maitre Ebeniste" of that period, and an unique and curious library desk. These pieces, typical in their design, are completed by specimens of Sevres vases, by the best designers like Mangen, Vreillard, etc.

Silver with both English and French "Hall marks" of a by-gone century, and clock sets and lamps by masters like Falconnet, Clodin and Houdon, are also in the collection.

The paintings number only seventy-five, and represent some of the best masters of the English school. Kneller has three examples. Sir Thomas Lawrence two, Miss Stevens an early example, "Child With a Rabbit," R. Westall represented by "The Girl at the Cottage Door," one of the best examples of this master shown in this country; Geo. Morland by "The Storm," an expressive specimen, and Sir Edwin Landseer by a portrait of "The Marchioness of Douro," the daughter-in-law of the Duke of Wellington, painted for the large picture which hangs to-day in the Kensington Museum.

Greuze, Latour, Mercier are the only representatives of the French school, the first with a girl's head. "Meditation," exhibited at the Paris Salon in 1791; Mercier with a portrait of Mlle. Julie de Lespinasse, and Latour by a delicate study in blue and white of the Marquise of Landsworth. Examples of Nasmyth, Bonnington, Constable, Herring, etc., are also included.

The notable collection of Chinese art objects and curios of ancient and modern origin, formed by Auguste F. Chamot, a well-known connoisseur, for many years a resident of Pekin, will be placed on view at the American Art Galleries, 6 East Twenty-third Street, to-day, prior to dispersal at auction on the afternoon of Saturday, March 15.

Mr. Chamot had a varied and interesting career in China and during the Boxer uprising in 1900 came into the possession of a number of unique and rare objects of art belonging to members of the Imperial household. At the termination of the Boxer siege, both Mr. and Mrs. Chamot were decorated

by the French Ambassador at Pekin with the Cross of the Legion of Honor, and a year later these awards were confirmed by President Loubet.

The collections of paintings formed by Judge Samuel L. Bronson, of New Haven, and Julius O. Frank, of Milwaukee, will also be exhibited at the American Art Galleries to-day, prior to sale in Mendelssohn Hall on Friday evening, March 14.

Among the most important pictures are Sir Alma Tadema's "Bath of Carvacalla," Turner's "Battle of the Nile, 1790" (blowing up of the Orient), exhibited at the Royal Academy in 1799, and for which the artist was made an associate of the Royal Academy; Murillo's "St. Joseph and the Christ Child," from the collection of Baron de Beuronville; Constable's "Grain Field;" Gainsborough's "The Market Cart;" Hoppner's "Portrait of a Lady;" Jacque's "Approaching Storm" and Alma Tadema's "Among the Ruins." Both sales will be conducted by Thomas E. Kirby.

The total returns for the week's sale and for the entire Drake collection of brass, copper and other metal objects at the American Art Galleries last week, was \$34,152. That was for 1,800 pieces, collected in all parts of the world, and probably one of the most remarkable collections of its kind ever

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brought together. The Metropolitan Museum made several purchases.

At the galleries of Fishel, Adler & Schwartz, No. 313 Fifth Avenue, among new pictures on view are "Eureka," a characteristic painting of a Cardinal, by Vibert; "Cows in Pasture," a fine example of Marie Dieterle; a Dutch interior, by Blommers, and "Officer on Horseback," by Detaille, painted in the artist's best period.

The exhibition of recent landscapes by Charles H. Davis, which has been very successful, will close at the Macbeth Galleries, No. 450 Fifth Avenue, this afternoon, and will be succeeded on Monday by a display of recent portraits by Miss Ellen Emmet, which will remain through March 25.

Paintings in the collection of F. de B. Spiridon were sold at auction Monday in M. Thomas & Sons' Galleries, Philadelphia. The two highest priced pictures were bought for a Philadelphia collector, \$1,500 having been paid for Van Dyke's portrait of d'Aune Wake, and \$3,200 for Gerome's "Camels at Fontaine."

An attractive commode has just been received from abroad at the art rooms of Mr. Charles, No. 251 Fifth Avenue. The commode was originally in the possession of the La Touche family, Ireland, and was painted for them by

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Angelica Kauffman, who was a personal friend of the family. It is painted with figures on a panel of turquoise blue, and is also ornamented with garlands of roses and other flowers.

At the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, an exhibition of pictures by Maxime Maufra will open March 11, and will continue there through March 30. The works of Maufra are not well known to American art lovers, and as he is one of the strongest of modern so-called Impressionistic painters and is quite the rage in Paris, the coming display will be a welcome and interesting one.

A collection of rugs in various designs, from the far East, has just been received at D. K. Kelekian's, No. 252 Fifth Avenue. Other Oriental pieces on view there include numerous Persian potteries, and also some fine examples of Italian ware.

At the Fifth Avenue Art Galleries March 2, the last session of the Dolibera-Grassi sale, arranged by a Mr. de Souhami, of antique art objects, and attributed "old masters," was held. The grand total of the sale was given out as \$85,305.30.

Mr. Felix Wildenstein of the firm of Gimpel & Wildenstein, No. 250 Fifth Avenue, has returned from Atlantic City, where he went to recuperate, following his recent illness. Mr. René Gimpel is in Paris, but is expected in New York some time this month.



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M. Emil Kegel, for many years with L. Crist Delmonico, and nephew of the late Mr. Adolf Kohn who founded the old galleries at 166 Fifth Avenue, New York, now closed, has opened new art rooms in Paris, at No. 3 Rue Washington.

A program of much interest was given at Steinway Hall on Thursday last. Of especial interest was the appearance of Mme. Regina Arta, who sang with brilliancy Artaud's "Ave Maria," and Schubert's "Der Wanderer." The pianist was Miss A. G. Eyre, who gave Saint Sains Valse. Mr. Gustave Frese was, as usual, satisfactory in his rendering on the organ of Sonata No. V. op. 80 C Minor, by Guilment and Concert Overture C Minor by Hollins.

Walter Palmer's oils and water colors still occupy the Noé Galleries, No. 366 Fifth Avenue, where there is now an exceptionally fine and important example of Jacque, "The Shepherd and his Flock." This comes from the Fop Smit collection.

Recent acquisitions received at the galleries of Louis Ralston, No. 326 Fifth Avenue, include "Noontime," a peasant scene in France, by L'Hermitte; "Flower Gardens," by Frits Thaulow, and an admirable landscape with the River Oise, by H. C. Delpy, a salon picture of 1905. The pastoral scene and light, fleecy clouds in the picture are suggestive of Daubigny.

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